

COMPLETE SCORE SERIES

OZZY OSBOURNE

오지 오스본 / DIARY OF A MADMAN

OZZY OSBOURNE

DIARY OF
A MADMAN

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다이어리 오브 어 매드맨

HANGAM A

서문출판1995
J S D

OVER THE MOUNTAIN

오버 더 마운틴

Words & Music by Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake

랜디의 유작이 된 오지 오스본 세컨드 앨범의 오프닝 넘버이다. 오프닝에 알맞는 헤비한 곡조가 인상적이다. $G^{\sharp}m$ 의 음을 페달음으로 한 기타의 리프는 정말로 헤비함을 표현하고 있다. 페달음의 16분음표는 뮤트해서 잘게 썬 피킹을 하자. 오른손은 손목의 스냅이라기보다는 손가락 끝을 새기는 편이 노이즈가 나지 않는 피킹이라고 생각한다. 또 랜디는 오버더빙을 즐기고 있기 때문에 기타는 2대로 표기되어 있으나, 기타리스트가 1명의 경우는 $Gt \cdot I$ 의 백킹을 연주하면 음에 두께가 유지되리라고 생각한다. 고음현의 음은 풀링을 명확히 하지 않으면 음이 잘 나지 않음으로 주의하자. \square 부터는 기타 솔로이다. 처음 4마디가 서장과 같은 느낌으로 긴장감을 높이고 있다. 이점을 잘 사용해서

텐션이 높아지는 플레이를 하자. 다음의 4마디는 스위프 기미로 피킹하자. 규칙적인 프레이즈이므로 노이즈가 나지 않도록 왼손으로 숨쉬있게 뮤트하는 것을 힘쓰면 곧 마스터할 수 있다. 솔로 전체는 해머링, 풀링을 많이 사용한 레가토한 프레이즈가 중심이므로 피킹은 약간 언급할 정도로 하고, 핑거링만으로 연주하는 기분으로 플레이하자. 그때, 힘을 주어 줄을 누르거나 떼거나 하면 노이즈가 나와 버림으로 주의하자. 드럼은 첫 3잇단음표의 연타가 이 곡의 잘되고 안되고를 나타냄으로 정확하게 다이내믹하게 두드리자. 반박 3잇단음표의 프레이즈를 인템포로 정확하게 플레이하는 것이 포인트 이므로 주의하자. 기타, 베이스 모두 반음 내림 튜닝이다.

[Tuning : Half Step Down]

Intro

N.C.

E A $G^{\sharp}m$

E A

Vocal

Guitar I

Guitar II

Bass

Drums

(3 times Repeat)

OVER THE MOUNTAIN

Vocal

G#m E F# G#m C#

O . ver the moun tain
 O . ver and o ver
 O . ver and un der

Guitar I

Guitar II

Bass

Drums

6

Vocal

C# F# G#m C#

take me a - cross the sky
 always tried to get a way
 in be - tween the ups and downs

Some - thing in my vi - sion,
 Liv in' a day - dream
 Mind on a car - pet

Guitar I

Guitar II

Bass

Drums

Vocal

$G^{\#}m$ $F^{\#}$ $G^{\#}m$ $C^{\#}$

some - thing deep in - side _____ Where did I wan - der, _____
 only place I had to stay _____ Fever of a break - out _____
 magic ride round and round _____ O ver the moun - tain _____

Guitar I

Guitar II

Bass

Drums

Vocal

$G^{\#}m$ $F^{\#}$ $G^{\#}m$ $C^{\#}m$

where d'ya think I wan - dered to _____ I've seen life's ma - gic _____
 burn - ing in me mi - les wide _____ Peo - ple a - round me _____
 kiss - ing sil - ver in - laid clouds _____ Watch - ing my bo - dy _____

Guitar I

Guitar II

Bass

Drums

$G^{\#m}$ $F^{\#}$ to E $F^{\#(onB)}$

Vocal

as - tral plane I tra - vel through
 talk - ing to the walls in - side
 dis - ap - pear in - to the crowd

I heard them tell me that this

Guitar I

Guitar II

Bass

Drums

8

E $F^{\#(onB)}$ E $F^{\#(onB)}$

Vocal

land of dreams was now

I told them I had rid - den

Guitar I

Guitar II

Bass

Drums

Vocal

E F#(on B) E A G#m E A

shoot - ing stars _____ and said _____ I'd show _____ them _____ how _____

Guitar I

Guitar II

Bass

Drums

Vocal

G#m 1. E F# 2. G#m F# B

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

Don't need no as - tro - lo - gy _____ It's in - side of you _____ and _____ me _____

Chords: C, C[♯]m, B, C[♯]m, B

Arpeggio markings are present on the guitar staves.

Vocal

Guitar I

Guitar II

Bass

Drums

You don't need a tic - ket to fly _____ with me _____ I'm free _____ Yeah

Chords: C[♯]m, B, C[♯]m, F[♯](on G[♯]), E(on F[♯]), A

Arpeggio markings are present on the guitar staves.

System 1

Vocal

D D#m G# D#m G#

4 Synth. }→

Guitar I

M P M P M P M

Guitar II

M P M P M P M

Bass

Drums

11

System 2

Vocal

D#m G# D#m B

— (Synth) —→

Guitar I

M P M P M Pick gliss.

Guitar II

M P M P M Pick gliss.

Bass

Drums

E **G#m** **N.C.**

Vocal

Guitar I

Guitar II

Bass

Drums

12

C#m **A** **B** **C#m**

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: C#m E F# G#m E F# G#m

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: G#m Em N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

Em N.C. Em N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

14

N.C. E A

Vocal

Guitar I

Guitar II

Bass

Drums

Dr. with A.D.R.

Cr. with A.D.R.

Harmon. port. Arm. Return

port. Arm. Return

Harmon.

Chords: $G^{\sharp}m$ E A $G^{\sharp}m$

Vocal

Guitar I

Guitar II

Bass

Drums

15

Chords: $G^{\sharp}m$ E F^{\sharp} Coda $C^{\sharp}m$ B

Vocal

Guitar I

Guitar II

Bass

Drums

Don't need no as - tro - lo - gy

16

Vocal

$C^{\sharp}m$ B $C^{\sharp}m$ B

It's in - side of you _____ and _____ me _____ You don't need a tic - ket to fly _____ with

Guitar I

Guitar II

Bass

Drums

Vocal

$C^{\sharp}m$ $F^{\sharp}(on G^{\sharp})$ $E(on F^{\sharp})$ A $D^{\sharp}m$ G^{\sharp}

me _____ I'm free _____ Yeah _____ (Synth) →

Guitar I

Guitar II

Bass

Drums

$D^{\sharp m}$ G^{\sharp} $D^{\sharp m}$

Vocal

Guitar I

Guitar II

Bass

Drums

[illegible]

Chord progression: G[♯]m E F[♯] G[♯]m F[♯] E D[♯]m

Vocal

Guitar I

Guitar II

Bass

Drums

18

Chord progression: C[♯]m E A G[♯]m

Vocal

Guitar I

Guitar II

Bass

Drums

FLYING HIGH AGAIN

플라잉 하이 어게인

Words & Music by Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake

애수가 떠도는 노래의 멜로디와, 묵직한 반응을 느끼게 하는 무거운 비트가 특징적인 미디엄 넘버이다. 기타는 [A]부터 리프가 연주되고 있으나 이 리프는 A를 루트로 한 코드로 구성되어 있다. 운지법은 어렵지 않다. 이 리프의 포인트는 쉼표의 공간을 잘 살리는 것이다. 노이즈 등을 내거나 질질 음을 뻗치지 말고, 시원 시원하고 또렷한 플레이를 하자. 오른손, 왼손 양쪽의 뮤트가 효과적일 것이다. [C]에서는 랜디다운 싱글 노트를 사용한 리프가 플레이되고 있는 것이 인상적이다. 뮤트를 잘 사용해서 타이트하게 플레이 하기 바란다. [D]부터는 기타 솔로이다. 처음부터 시퀀스 플레이가 등장해서 "과연 멋지다"고 하는 느낌이 든다. 부드러운 터치로 피킹으로 노이즈가 나지 않도록 주의하자. 프

레이즈도 규칙적인 것이 중심이므로 정확한 피킹과 핑거링이 필요해진다. 후반부터는 해머링, 풀링, 탭핑이 중심인 레가토한 프레이즈가 나온다. 특히 탭핑은 8마디에나 걸쳐 있어 압권이다. 오른손의 손가락을 때는 방법은 풀링 때와 같은 모양으로 아래의 방향으로 향해서 손가락을 때자. 복잡하지 않음으로 곧 마스터할 수 있을 것이다. 베이스는 심플한 패턴이 중심이지만 곳곳에 오브리가토가 들어 있어 요소요소를 다잡고 있다. 이 베이스는 손가락 연주이므로, 좀 딱딱한 음색으로 하면 타이트한 플레이가 가능하게 될 것이다. 드럼은 [C]의 16마디째 두 베이스에서의 6잇단음표를 리듬에 잘 실어 연주하는 것이 하나의 포인트이다. 기타, 베이스 모두 반음 내림 튜닝이다.

Vocal

[A] A D(onA) A And now G(onA) D(onA) C(onA) Here we go now

And now Here we go now

Guitar I

[Tuning : Half Step Down]

Guitar II

[Tuning : Half Step Down]

Bass

[Tuning : Half Step Down]

Drums

Vocal

A And now G(onA) D(onA) A

And now _____ Here we go now _____ Got a

Guitar I

Guitar II

Bass

Drums

20

Vocal

A B G(onA) D(onA) C(onA) G(onA)

cra - zy feel - ing I don't un - der - stand _____ Got - ta get a - way from here _____ Feel -
 can see through moun - tains watch me dis - ap - pear _____ I can e - ven touch the sky _____
 Dad - dy think cra - zy he don't un - der - stand _____ Nev - er saw in - side my head _____ Peo -

Guitar I

Guitar II

Bass

Drums

Vocal

A G(onA) D(onA) N.C. C(onG)

ing like I should a kept my feet on the ground
 Swallowing colors of the sound I hear
 ple think I'm crazy but I'm in demand

Wait-in' for the sun to appear
 Am I just a crazy guy
 Nev-er head a thing I said you bet

Guitar I

Guitar II

Bass

Drums

21

Vocal

C A G(onA) D(onA) C(onA) G(onA)

Ma - ma's gon - na wor - ry
 I've been a bad bad boy

Guitar I

Guitar II

Bass

Drums

The musical score for "I Can See It" by The Police is presented in a five-staff format. The key signature is one sharp (F#), and the time signature is 4/4. The score includes the following parts:

- Vocal:** The vocal line is written in treble clef. The lyrics are: "you you can't see what in my side eyes my see head And You'd". The melody is simple and melodic, with some phrasing slurs.
- Guitar I:** The guitar I part is written in treble clef. It features a melodic line that follows the vocal melody, with some bends and slurs. The fretboard positions are indicated by numbers 2, 4, 6, 7, and 9.
- Guitar II:** The guitar II part is written in treble clef. It provides a harmonic accompaniment, often playing chords or single notes. The fretboard positions are indicated by numbers 2, 4, 5, 7, and 9.
- Bass:** The bass line is written in bass clef. It provides a steady, rhythmic accompaniment, often using a walking bass line. The fretboard positions are indicated by numbers 4, 5, 6, 7, and 9.
- Drums:** The drum part is written in bass clef. It features a simple, steady rhythm, often using a snare drum and a kick drum. The notation includes "x" marks for snare hits and "v" marks for kick hits.

The score is a black and white reproduction of a music manuscript, with clear notation and lyrics.

Vocal

you see can't be in side of me Fly-in' high a gain.
see that black and white is read Fly-in' high a gain.

Guitar I

Guitar II

Bass

Drums

1. A G(onA) D(onA) N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal: A G(onA) D(onA) N.C.

Guitar I:

Guitar II:

Bass:

Drums:

Vocal: 2. A C(onA) D(onA) G(onA) C(onA) A C(onA) D(onA) G(onA) C(onA)

Fly - in' high a - gain

Fly - in' high a - gain

Guitar I:

Guitar II:

Bass:

Drums:

A C(onA) D(onA) G(onA) C(onA) A C D

Fly - in' high a - gain Come on and join me

Vocal
 Guitar I
 Guitar II
 Bass
 Drums

E F#m D

~Bva →

Vocal
 Guitar I
 Guitar II
 Bass
 Drums

Chord progression: D, F#m

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: D, A

Vocal

Guitar I

Guitar II

Bass

Drums

Right Hand Play →

← Right Hand Play

Chorus

Vocal: F D B⁹

Guitar I: F D B⁹

Guitar II: F D B⁹

Bass: F D B⁹

Drums: F D B⁹

Vocal: E C A

Guitar I: E C A

Guitar II: E C A

Bass: E C A

Drums: E C A

Vocal

F A C(onA) D(onA) G(onA) C(onA) A C(onA) D(onA)

Fly - in' high a - gain

Guitar I

(Right Hand Play)
(8va)

15 10 15 10 7 10

(Right Hand Play)

Guitar II

8C

2 2 3 0 2 2 3 0 2 2 3 0 2 2 3 0

8C

Bass

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Drums

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

28

Vocal

D(onA) G(onA) C(onA) A C(onA) D(onA) G(onA) C(onA) A C D

Fly - in' high a - gain

Fly - in' high a - gain

Guitar I

8va

20 20 20 17 20 17 20 17 19 17

Guitar II

8C

2 2 3 0 2 2 3 0 2 2 3 0 2 2 3 0

8C

Bass

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Drums

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Vocal

D G A And now G(onA) D(onA) Here we

Come on and join me And now Here we go now

Guitar I

Guitar II

Bass

Drums

Vocal

N.C. A And now G(onA)

go now And now

Guitar I

Guitar II

Bass

Drums

<Flinger>

Vocal G(onA) D(onA) N.C.

Here we go _____ now _____

Guitar I

Guitar II

Bass

Drums

D.S.

Vocal Coda C(onA)

_____ Fly - in' high _____ a - gain _____

Guitar I

Guitar II

Bass

Drums

30

Vocal [H] A C(onA) D(onA) G(onA) C(onA) A C(onA) D(onA)

_____ Fly - in' high _____ a - gain _____

Guitar I

Guitar II

Bass

Drums

Vocal

D(onA) G(onA) C(onA) A C(onA) D(onA) G(onA) C(onA)

Fly - in' high _____ a - gain _____ Fly - in' high _____ a - gain _____

Guitar I

Guitar II

Bass

Drums

Vocal

A C(onA) D(onA) G(onA) C(onA) A C(onA) D(onA) G(onA) C(onA)

Guitar I

Guitar II

Bass

Drums

Repeat & F.O.

YOU CAN'T KILL ROCK AND ROLL

유 캔트 킬 락 앤 롤

Words & Music by Ozzy Osbourne, Bob Daisley and Randy Rhoads

이 곡에서는 어쿠스틱 기타가 사용되고 있다. 인트로에서는 아르페지오 주법을 행하고 있으나 여기서는 Gt·2도 어쿠스틱 기타와 유니즌으로 일렉트릭 기타를 연주하고 있다. 이 기타는 크리어한 사운드로 코러스계의 에펙터를 붙쳐서 연주하고 있는 것이다. 완전한 유니즌이 아니고, 때때로 약간 다른 프레이즈를 연주하고 있으므로 주의하기 바란다. 인트로의 8마디째 기타는 트릴 테크닉을 사용하고 있다. 이것은 해머링과 풀링을 짝싸게 되풀이하면 좋은 것이다. []부터는 디스토션 사운드에서의 플레이이다. 여기부터 곡은 복돈아져, []부터는 Gt·1도 디스토션이 걸린 일렉트릭 기타에서의 플레이이다. 이곳부터는 베이스나 드럼도 힘껏 파워풀한 연주를 노력해주시기 바란다. []는 기타 솔로이

다. 여기서 솔로를 연주하고 있는 Gt·1은 2대의 기타가 유니즌으로 겹쳐져 있는것 같으나 딜레이를 사용해서 같은 효과를 낼 수도 있으므로 시험해보기 바란다. 꽤 하드한 사운드로 플레이되고 있으나, 에펙터로서 약간 와우 페달(Wow Pedal)도 사용되고 있는 것 같다. 이것은 너무 지나치게 음질을 변화시키지 않고 프레이즈에 맞춰서 그저 약간 페달을 밟도록 하자. 어떤 음은 꽤 힘차게 피킹 돼 있고, []의 9마디 등에서는 피킹 하모닉스도 포함되어지고 있다. 이것은 피킹과 동시에 피크를 켜 오른손의 엄지손가락을 줄에 대고 있는 것이다. 스피드가 빠른 16분음표의 프레이즈도 많이 있으나 풀링이나 해머링의 테크닉을 사용해서 정확한 리듬으로 연주 하기 바란다.

32

[Tuning : Half Step Down]

Intro

The musical score is arranged in six staves. The top staff is for the Vocal line, which is mostly silent with a few notes. The second staff is labeled 'Other' and contains a synth line. The third and fourth staves are for Guitar I and Guitar II, both featuring complex fretted lines with fingerings indicated by numbers in circles. The fifth staff is for the Bass line, showing a mix of sustained notes and rhythmic patterns. The bottom staff is for the Drums, with a simple pattern of hits and rests. The score includes various musical notations such as treble and bass clefs, key signatures (three sharps), time signatures, and dynamic markings like 'p' (piano) and 'f' (forte).

B A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for a band consisting of a Vocalist, an Other instrumentalist, two Guitars (I and II), a Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two main sections, B and A. Section B is the first four measures, and Section A is the next four measures. The guitar parts are highly detailed, with many fingerings and harmonies indicated. The bass part features a prominent eighth-note pattern in the first two measures of section B. The drums part is simple, with a steady beat indicated by a 4/4 time signature.

34

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A **B** **A**

How ma-ny times can they fill me with lies and I lis-ten, a gain

B **A**

Vocal: Twist - ing the truth and they're play - in' a - round with my head O. K. The

Other: [Empty staff]

Guitar I: [Staff with 4/4 time signature and notes]

Guitar II: [Staff with 4/4 time signature and notes]

Bass: [Staff with notes and fingerings (14), (12), (10)]

Drums: [Staff with 4/4 time signature and drum notation]

B **A**

Vocal: things they will do and the things they will say When they don't real - ly un - der - stand

Other: [Empty staff]

Guitar I: [Staff with notes and fingerings, including "Harm 8va" and "Harm"]

Guitar II: [Staff with notes and fingerings]

Bass: [Staff with notes and fingerings (14), (12)]

Drums: [Staff with 4/4 time signature and drum notation]

B **A**

Vocal: Tears fill my eyes when I hear all the cries For the rea-son to-day And they

Other: - - - - -

Guitar I: - - - - - *riva* - - - - -

Guitar II: - - - - -

Bass: - - - - -

Drums: - - - - -

36

B **G** **A** **B**

Vocal: Don't really know e-ven what they're talk-in' about And I

Other: - - - - -

Guitar I: - - - - -

Guitar II: - - - - -

Bass: - - - - -

Drums: - - - - -

G A B

Vocal

can't i - magine what emp - ty heads can a - chive

Other

Guitar I

(A. Guitar) (Bva)

Guitar II

Pick Scratch

Pick Scratch

Bass

Drums

37

Vocal

Leave me a - lone don't want your pro - mi - ses no more

Other

D.S. 2x only

Guitar I

Guitar II

Bass

Drums

Vocal

B D E B G# A

'Cause rock - 'n' roll _____ is my re - li - gion and _____ my law _____

Other

Guitar I

Guitar II

Bass

Drums

38

Vocal

D F# A D F# A

won't e - ver change, _____ may think it's strange _____

Other

Guitar I

Guitar II

Bass

Drums

Vocal: **Bm** **A** ^{①②} to ^{1.} **G** **D(onF)** **F#**
 You can't kill rock - 'n' - roll it's here to stay

Other: (D.S. 2x only)

Guitar I: <A. Guitar>

Guitar II

Bass

Drums

Vocal: **D** **B** **A**

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Look - in' through eyes ___ of time mir - rors ref - lect - ing their ___ sto - ries un - true ___

B **A**

Vocal

pro - mi - ses, pro - mi - ses, tell - ing me all of my glo - ries o - ver - due

Other

Guitar I

Guitar II

Bass

Drums

B **A**

Vocal

How ma - ny times have I heard it be - fore And I'll pro - bab - ly hear it a - gain

Other

Guitar I

Guitar II

Bass

Drums

B **A**

Vocal: King of a thou - sand knights, pawn in a ta - ble right Los - ing to you _____ And they

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

8va

H+P

H+P

4

42

2. **A** **G** **D(onF#)** **F#m** **A** **E** **F#m**

Vocal: It's here to stay _____

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

Chord progression: F#m D E F#m A E F#m

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: F#m D E F#m A E F#m

Vocal

Other

Guitar I

Guitar II

Bass

Drums

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a band, including Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is F#m (three sharps). The guitar part is highly detailed, showing fingerings, techniques like vibrato and harmonics, and specific fret numbers. The drum part includes a steady bass line and a snare pattern. The vocal part is represented by a single staff with a whole note chord.

44

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a vocal duo, guitar, and drums. The key signature is F#m (F# minor), and the time signature is 4/4. The score is divided into four measures. The vocal parts (Vocal and Other) are written in treble clef. The guitar parts (Guitar I and Guitar II) are written in treble and bass clefs. The bass part is written in bass clef. The drums part is written in bass clef. The score includes various musical notations such as notes, rests, chords, and dynamic markings. The guitar parts feature complex fingerings and bends. The drums part includes a variety of rhythmic patterns and accents.

Chords: F#m, D, E, G, B, A, B

Instrumentation: Vocal, Other, Guitar I, Guitar II, Bass, Drums

Key Signature: F#m

Time Signature: 4/4

Measures: 1, 2, 3, 4

Notes: The score includes various musical notations such as notes, rests, chords, and dynamic markings. The guitar parts feature complex fingerings and bends. The drums part includes a variety of rhythmic patterns and accents.

A B A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Pick Scratch

Pick Scratch

Pick Scratch

Pick Scratch

45

H B A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Pick Scratch

Pick Scratch

I B A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E - ven the rhymes — that they give me in times — of con - fes - sion Ain't true —

B **A**

Vocal: Out-come is ob - vi - ous all for them none__ for us mean - ing you too_____ The

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

B **A**

Vocal: things they will do__ and the things they will say__ When they don't real - ly un - der - stand_____

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

B **A**

Vocal
Fear of re - jec - tion I need their pro - tec - tion I'm mak - ing a stand _____ And they

Other

Guitar I

Guitar II

Bass

Drums

48

G **A** **B**

Vocal
don't really know _____ e - ven what they're talk - in' about _____ And I

Other

Guitar I

Guitar II

Bass

Drums

Ⓢ Coda ②

Chords: A G D(on F#) F#m

Vocal: It's here to stay _____ yeah

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

Pick Scratch

50

Ⓚ

Chords: B A

Vocal: _____

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

B **A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

H.C.

C

D

vib.

Pick Scratch

8va

B **A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

vib.

tr.

8va

H.C.

1H.C.

B **A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

52

B **A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B **A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B **A**

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F.O.

BELIEVER

빌리버

Words & Music by Ozzy Osbourne, Bob Daisley and Randy Rhoads

디스토션이 걸린 헤비한 베이스의 리프로부터 이 곡은 시작되고 있다. 이 인트로에서 기타는 트릭키한 효과음을 연주하고 있다. Gt. 2의 인트로 3~4마디째에 있는 것 같은 하모닉스는 왼손으로 적당한 포지션을 뮤트하면서 피킹하고, 하모닉스 음을 울리고 있는 것이다. [A]의 부분도 같은 모양으로 음정 등 염려하지 말고 자유롭게 플레이하기 바란다. 또 여기서는 딜레이나, 리버브 등의 에펙터도 걸어서 환상적인 분위기를 내도록 하면 좋을 것이다. [B]부터는 Gt. 1이 이 곡의 메인 리프를 연주하고 있다. 이 리프에서는 [B]의 2~3마디에 있는 것같은 슬라이드의 테크닉을 효과적으로 사용하는 것이 포인트가 될 것이다. [C]부터는 리듬의 드라이브가 약간 변화 하고 있다. 이곳부터는 16비트의 패턴을 각 파트너가 플레이하고 있으나, 리듬의 드라이브

로서는 8비트인 셈으로 느긋하게 무거운 드라이브로 연주하도록 한다. 이 [C]의 부분에서는 4마디 마다에 Gt. 2가 아르페지오 풍의 필인 프레이즈를 연주하고 있으나, 이것은 딜레이를 깊이 걸어서 효과음처럼 연주하면 좋을 것이다. [D]의 부분도 또 분위기가 변화하고 있다. 이곳의 Gt. 1은 크리어한 사운드에 코러스계의 에펙터를 걸어 아르페지오 주법을 행하고 있는 것이다. [E]는 기타 솔로이다. 이 솔로도 2대의 기타가 겹쳐 오버더빙되어 있다. 꽤 스피드가 빠른 복잡한 프레이즈를 많이 연주하고 있으나, 2대의 기타가 딱 겹쳐져 있고, 이것을 재현하는데는 딜레이를 사용해서 1대의 기타의 음을 좌우로 배분하도록 하는 편이 좋을 것이다.

54

[Tuning : Half Step Down]

Intro

Em

Vocal

Guitar I

Guitar II

Bass

Drums

A Em

Vocal

Guitar I

H.C.

H.C.

Guitar II

Harm. & Arm. Freely

Bass

Drums

55

Em

Vocal

Guitar I

(Howling)

Arm.

Arm.

Pick Scratch

Pick Scratch

Guitar II

Bass

Drums

B Em

Vocal

Guitar I

Guitar II

Bass

Drums

Words & Music © Larry Coryell, Eric Weissberg and Alvi S. Feldman.

56

Em

Vocal

Guitar I

Guitar II

Bass

Drums

Em

Chorus

Em B D Em B^b dim

Vocal

Watch - ing the time — go — and feel - ing be - lief — grow rise a - bove the ob - sta - cles
 Dreams that have shat - te - red may not have mat - tered Take a - no - ther point of view
 I'm a Be - liev - er, I ain't no de - ceiv - er moun - tains move be - fore my eyes

Guitar I

Guitar II

Bass

Drums

Em B D Em B^b dim to

Vocal

Peo - ple be - seech — me but they'll ne - ver teach — me things that I al - rea - dy know
 Doubts a - rise — though like chas - ing a rain - bow I can tell a thing or two
 Des - ti - ny planned — out I don't need no hand — out spe - cu - la - tion of the wise

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: **D** **F#** **D(on F#)** **B(on F#)** **E(on F#)** **A**

You've got _____ to be - lieve _____ in your - self _____ or no one will be - lieve in _____ you _____

Arpeggio

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: **F#** **D(on F#)** **B(on F#)** **D**

I - ma - gi - na - tion like a bird on the wing _____ fly - ing free for you to _____ use _____ O. K. _____ ba - by _____

Em

Vocal

Guitar I

Guitar II

Bass

Drums

Pick Scratch

Pick Scratch

59

Em

Vocal

Guitar I

Guitar II

Bass

Drums

[E] Am **Am⁻¹³** **Am⁶** **E7**

Vocal: I can't be - lieve they stop and stare and point their fin - gers doubt - ing me

Guitar I: (TAB) 5 0 5 0 5 0 5 (5) 0 5 0 0 5 0 5 (4) 2 1 2 0 1 2 1 (6) 13 13 15 13 13 12 15

Guitar II: (TAB) - - - - -

Bass: (TAB) 7 7 7 7 7 7 7 7 3 3 3 0 0 (6) 0 7 7 7 7 7 7 7 0

Drums: (TAB) 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

60

Am **Am⁻¹³** **Am⁶** **E7**

Vocal: their dis - be - lief Sup - press - es them but they're not blind It's Just that they won't see

Guitar I: (TAB) 5 0 5 0 5 0 5 (3) 0 5 0 0 5 0 5 (4) 2 1 2 0 1 2 1 (4) 0 0 3 0 3 0 2

Guitar II: (TAB) - - - - -

Bass: (TAB) 7 7 7 7 7 7 7 7 3 3 3 0 0 (6) 0 7 7 7 7 7 7 7 0 7 7 0 0 7 7

Drums: (TAB) 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Chord progression: F^{\flat} F^{\sharp} C F^{\sharp}

Vocal

Guitar I

Guitar II

Bass

Drums

Tablature for Guitar I and Bass is provided. Guitar II features a solo section with fret numbers (12, 12, 11, 11, 12, 12, 11) and a circled section with fret numbers (9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

61

Chord progression: B^{\flat} F^{\sharp} A C7

Vocal

Guitar I

Guitar II

Bass

Drums

Tablature for Guitar I and Bass is provided. Guitar II features a solo section with fret numbers (9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, drums, and vocal. The score is divided into four measures, each with a specific chord indicated above the staff: G, Em, G, and D. The guitar part (Guitar I) features a complex, melodic line with many accidentals and fingerings, while the bass part (Bass) provides a steady, rhythmic accompaniment. The drums part (Drums) is a simple, steady beat. The vocal part (Vocal) is a single line with no lyrics.

Chords: G, Em, G, D

Instrumentation: Vocal, Guitar I, Guitar II, Bass, Drums

Measure 1: Chord G. Guitar I: C, 6, 12, 15, 12. Bass: 7, 7, 7. Drums: 4/4.

Measure 2: Chord Em. Guitar I: 15, 12, 12, 15, 12, 12, 14, 12, 14, 12, 14, 12, 12, 12, 12. Bass: 0, 5, 6, 7, 7, 7. Drums: 4/4.

Measure 3: Chord G. Guitar I: 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6. Bass: 5, 5, 5, 5, 3, 3, 5, 5, 5, 3, 4. Drums: 4/4.

Measure 4: Chord D. Guitar I: 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6. Bass: 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5. Drums: 4/4.

[illegible]

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for five instruments: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures, each with a chord symbol above it: Em, D, and C. The Vocal part consists of a single line of music. Guitar I features a complex melodic line in the first measure, followed by a sustained note in the second and third measures. Guitar II is silent throughout the piece. The Bass part provides a steady rhythmic foundation with a mix of eighth and sixteenth notes. The Drums part includes a snare drum pattern in the first measure and a cymbal pattern in the second and third measures.

Chord progression: B^b $F^\#$ C $F^\#$

Vocal: [Silent]

Guitar I: [Tablature with fret numbers and rhythmic notation]

Guitar II: [Tablature with fret numbers and rhythmic notation, including $<6r.2>$ and $<6r.3>$ markings]

Bass: [Tablature with fret numbers and rhythmic notation]

Drums: [Rhythmic notation]

Chord progression: B^b $F^\#$ A C7

Vocal: [Silent]

Guitar I: [Tablature with fret numbers and rhythmic notation]

Guitar II: [Silent]

Bass: [Tablature with fret numbers and rhythmic notation]

Drums: [Rhythmic notation]

D.S.

Coda
1 Em

Vocal

Guitar I

Guitar II

Bass

Drums

← Harm. & Arm. Freely →

Em

Vocal

Guitar I

Guitar II

Bass

Drums

4

4

vib.

vib.

vib.

vib.

0 2 4 (4) 2 3 0 4 (4)

Repeat & F.O.

LITTLE DOLLS

리틀 돌스

Words & Music by Ozzy Osbourne, Bob Daisley, Randy Rhoads and Lee Kerslake

박력있는 드럼의 16분음표 패턴으로부터 이 곡은 시작하고 있다. 인트로부터 기타도 디스토션이 걸린 파워풀한 것이다. 이 기타는 2대가 유니즌으로 겹쳐졌고 전체적으로 두꺼운 사운드로 마무리되어진 것 같다. 인트로의 기타 리프는 절대로 복잡한 것이 아니지만, 코드와 단음 프레이즈를 짜맞춘 것으로 돼 있고, 스무드한 운지를 노력하기 바란다. 2, 4마디째와 같이 슬라이드의 테크닉을 능숙하게 사용하는 것이 포인트이다. ⑩ 부분의 기타는 아르페지오의 요령으로 음을 남기면서 연주 하자. 이 부분의 베이스는 16분음표를 사용한 짧은 프레이즈가 돼 있다. 이곳은 피킹에 주의해서 정확한 리듬으로 플레이하기 바란다. ⑪에서는 약간 곡조가 변화해 있고 이곳은 기타도 약간 작은 사운드로서의 플레이이다. 이곳의 Gt·2는 크리어한 사운드로 코드를 연주하

고 있다. 약간 코러스계의 에펙터를 걸면 좋을 것이다. Gt·1도 피킹의 힘을 빼어 가벼운 느낌으로 연주 하자. ⑫에서 연주되고 있는 Gt·1의 솔로는 딜레이를 걸어 퍼짐이 있는 사운드 메이킹이 행하여지고 있다. 초킹이나 슬라이드 등의 테크닉을 많이 사용하고 있으나, 이곳은 하나하나의 음을 신중히 연주하기 바란다. ⑬의 Gt·1은 옥타브주법을 행하고 있다. 이곳은 1번줄과 3번줄을 사용한 프레이징이 돼 있으나, 사이의 2번줄을 확고히 왼손으로 뮤트해서 쓸모없는 음이 울리지 않도록 주의하자. ⑭에서는 Gt·2가 솔로를 연주하고 있으나, 이곳은 여러개의 기타가 오버더빙으로 겹쳐져 있는 것이다. 여기서는 딜레이를 깊게 걸어 플레이하자.

[Tuning : Half Step Down]

N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

Intro

Bm

Vocal

Guitar I

Guitar II

Bass

Drums

Wry

Harm.

Harm.

Harm.

Harm.

67

Vocal

Guitar I

Guitar II

Bass

Drums

13

A Bm

thing and scream-ing the pain just won't go 1.4) He'll show you no mer - cy Your
- tured and flam-ing you give birth to hell 2.) Liv-ing a night - mare It's
I that be-lieve in the sto-ries of old 3.) would ne-ver fight it.

Wry-thing and scream-ing the pain just won't go

vib.

vib.

vib.

vib.

Vocal

Bm

to ⑧ to ①

i - mage in his hands its use - less to try ———— Es - cap - ing his cur - ses ————
 De - mons a pi - ty you'll pray for your death ———— But he's in no hur - ry ————
 De - mons and cur - ses that play on your soul ———— Like some - thing ig - ni - ted ————

Guitar I

Guitar II

Bass

Drums

Harm.

Harm.

Harm.

Harm.

68

Vocal

B **E**

The pins ———— and need - less prick ———— the skin ———— of lit - tle dolls ————

Guitar I

Guitar II

Bass

Drums

1. E A Bm

Vocal

Guitar I

Guitar II

Bass

Drums

First system of musical notation (measures 1-4). The vocal part begins with a whole note E, followed by rests. Guitar I and II play chords and a melodic line. The bass part plays a rhythmic pattern. The drums play a steady beat.

Bm || 2. E

Vocal

Guitar I

Guitar II

Bass

Drums

Second system of musical notation (measures 5-8). The vocal part has a whole note Bm, followed by a whole note E. Guitar I and II play chords and a melodic line. The bass part plays a rhythmic pattern. The drums play a steady beat.

Vocal

A

No where _____ to run _____ Your fate is in his hands _____ Your time _____ has come _____ You'll live to his com -

Guitar I

Guitar II

Bass

Drums

Vocal

A

mand _____ I'm warn - ing you _____ The worst is yet to come The kill - er who _____ Re-mains a mys - te -

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: D, Bm

8va, H.C., vib.

D.S. ①

Vocal

Guitar I

Guitar II

Bass

Drums

Coda ①

Chords: E, A, G, D(onF), F

8va

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: F, A, G, D(on F), F

Lyrics: You ne - ver i - ma - gined such a fate could fol - low you. You ne - ver thought it was

Annotations: ~8va, (8va)

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: A, G, D(on F), F

Lyrics: true And when its your time I won - der how I won - der how you'll do You'll do

Annotations: 4, 4, 4

Vocal

A G D(on F#) F

Your kind of trou - bles run - ning deep - er than the sea You broke -
I won - der what you're gon - na do a - bout it

Guitar I

TAB: 0 2 4 2 4 2 4 0 2 4 2 4 2 3 5 2 0 3 1 3 3 1 2

Guitar II

4 4

Bass

TAB: 4 4

Drums

73

Vocal

A G D(on F#) F G

The rules You've been a fool The lit - tle doll is you yeah!

Guitar I

TAB: 0 2 4 2 4 2 4 0 2 4 2 4 2 3 5 2 0 3 1 3 3 1 2

Guitar II

4 4

8va

Bass

TAB: 0 2 2 0 4 2 2 4 4 0 4 7 7 3 5

Drums

D.S. (2)

♩ Coda ②

G F#m

Vocal

ry

Guitar I

Guitar II

Bass

Drums

F#m

Vocal

Guitar I

Guitar II

Bass

Drums

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

8va

Vocal

Guitar I

Guitar II

Bass

Drums

75

Vocal

Guitar I

Guitar II

Bass

Drums

♣ Coda ④

Vocal

A

come The kill er who re - mains a mys - te - ry

Guitar I

Guitar II

Bass

Drums

Vocal

A

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

78

Sheet music for the first system, measures 1-4. The key signature is one sharp (F#). The vocal line is silent. Guitar I plays a sustained chord (A) in the 4th measure. Guitar II plays a melodic line with notes D, C, and a trill marked '8va'. The bass line features a rhythmic pattern of eighth and sixteenth notes. The drum line includes a snare drum pattern.

Vocal

Guitar I

Guitar II

Bass

Drums

Sheet music for the second system, measures 5-8. The key signature is one sharp (F#). The vocal line is silent. Guitar I plays a sustained chord (A) in the 5th measure. Guitar II plays a melodic line with notes C, D, and a trill marked '8va'. The bass line continues the rhythmic pattern. The drum line includes a snare drum pattern.

TONIGHT

A

Vocal

Guitar I

Guitar II

Bass

Drums

vib. (8va)

Arm.

8va

vib.

H

14 15 16 17 14 17

A

Vocal

Guitar I

Guitar II

Bass

Drums

vib.

(8va)

P

17 14 16 17 14 16 14 17

17

3 2 4 4 2 4 2 2 3 5 3

3 0 0 0 3 0 0 2 0 2 5 7 5 3 3 3 3 3 2

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five staves, each with a specific instrument or voice part. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4.

- Vocal:** The vocal line begins with a whole rest in the first measure, followed by a series of whole notes in the subsequent measures.
- Guitar I:** This part features a series of chords, with a prominent chord marked with a '4' in the second measure.
- Guitar II:** The guitar II part includes a melodic line with various chords (H, C, C, C, C) and a series of notes (3, 3, 5, 2, 5, 5) in the first measure.
- Bass:** The bass line starts with a series of notes (0, 7, 0, 7, 0, 0, 0, 2, 2) in the first measure, followed by a series of notes (0, 7, 0, 7, 5, 5, 5, 0) in the second measure.
- Drums:** The drum part is indicated by a series of 'x' marks, suggesting a specific rhythmic pattern.

The score is presented in a clear, professional layout, with each staff labeled on the left side. The notation is precise, with notes, rests, and chords clearly defined.

80

[illegible]

TONIGHT

투나잇

Words & Music by Ozzy Osbourne, Bob Daisley, Randy Rhoads and Lee Kerslake

느긋한 템포의 발라드 넘버이다. 인트로에서는 피아노가 아름다운 멜로디를 플레이하고 있다. 또 여기서 사용되고 있는 신서사이저는 스트링스계의 사운드이다. 베이스도 고음부를 사용한 멜로디어스한 프레이즈를 연주하고 있고, 이곳은 슬라이드의 테크닉을 사용해서 신중히 연주하기 바란다. 인트로의 Gt. 2는 어쿠스틱 기타를 써서 플레이하고 있다. 이곳은 아르페지오 주법에서의 플레이이다. 4부분에서는 Gt. 2가 필인 프레이즈를 연주하고 있으나 이곳은 볼륨 페달을 사용해서 들뜬 느낌으로 연주하자. 5의 부분은 2대의 기타와 함께 디스토션 사운드로 하드하게 곡을 복돋우자. 6는 기타 솔로이다. 악보에서는 16분음표를 사용한 짧은 프레이즈가 많지만, 템포가 느림으로 하나하

나의 음을 힘차게 연주하자. 또, 여기서는 코러스계의 에펙터도 걸려져 있는 것 같다. 7부터 엔딩에 걸쳐서도 기타 솔로가 연주되고 있다. 8의 1마디째부터의 프레이즈는 개방현을 잘 사용한 것이다. 이곳은 6잇단음표의 프레이즈로 돼 있으므로 정확한 리듬으로 플레이하자. 9의 9마디째에서는 라이트 핸드를 사용한 주법도 행하고 있다. 이것은 악보의 화살표가 붙여져 있는 음을 오른손을 사용해서 누르고 있는 것이다. 라이트 핸드 주법으로는 단순한 것이지만 깨끗한 음이 울리도록 확고히 오른손으로 누르자. 그 밖에 이 솔로에서는 10의 16마디째 등에서 스위칭의 테크닉도 사용되고 있다. 이것은 픽업의 전환스위치를 조작해서 음을 끊어졌다 이어졌다 울리고 있는 것이다.

[Tuning : Half Step Down]
Intro E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

E A E
 4
 (Synch.)
 Vocal
 Other
 Guitar I
 Guitar II
 Bass
 Drums

82
 E A E A Am7
 Vocal
 Other
 Guitar I
 Guitar II
 Bass
 Drums

Now I'm back out on the street a gain
 I hear the ques-tions sur-face in my mind
 Don't want your pi-ty or your sym-pa-thy

It ne-ver rains un-less it pours
 Of my mis-takes that I have made
 It is-n't gon-na prove a thing to me

E A E A Am7

Vocal
 Try to get back on my feet a gain
 Times and place - s I have left be - hind
 Good in - ten - tions pave the way to hell

Other

Guitar I
 4
 4
 Pick Scratch

Guitar II

Bass

Drums

[B] E B C#m A

Vocal
 To - night is it just a rap-so-dy Or am I right To

Other

Guitar I

Guitar II

Bass

Drums

Vocal

E B C#m to 1. A

ni - ght To - night is it all a mys - te - ry I just can't fight No

Other

4

Guitar I

Guitar II

Bass

Drums

Vocal

C E A (Synch.) E (Synch.)

mo - re

Other

Guitar I

Guitar II

Bass

Drums

2. A D E A

fight no mo - re

Other

Guitar I

Guitar II

Bass

Drums

E A E C

Other

Guitar I

Guitar II

Bass

Drums

86

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

As I beat my head a - gainst the wall

Chords: C[#]m, A, E, G, F, C

Annotations: (8va), <Syncb>, 8va

Vocal E^b B^b Gm

Run - ning round in cir - cles in vain _____ I'm feel - ing

Other

Guitar I

Guitar II

Bass

Drums

Vocal F Dm C

three foot _____ tall _____ You don't un - der - stand _____ I'm fad - ing a - way _____ yeah

Other

Guitar I

Guitar II

Bass

Drums

88

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(A. Guitar)

(Synch.)

(A. Guitar)

(Synch.)

D.S.

Coda

Vocal

fight ————— no more

Other

Guitar I

7 0 0 0 7 0 12 0 7 0 7 0

Guitar II

Bass

Drums

E <Synch>

C

C[#]m **A** **E** **C**

Vocal

Other

Guitar I

12 0 7 0

Guitar II

Bass

Drums

4

4

90

Vocal $C^{\#m}$ 4 A E C

Other 4

Guitar I

Guitar II 4 4

Bass

Drums

Handwritten musical notation for measures 1-4. Chords: $C^{\#m}$, A, E, C. Includes guitar fret numbers (e.g., 2, 4, 5, 6, 7, 12, 17, 22) and drum notation.

Vocal $C^{\#m}$ 4 A E

Other 4

Guitar I

Guitar II 4 4

Bass

Drums

Handwritten musical notation for measures 5-8. Chords: $C^{\#m}$, A, E. Includes guitar fret numbers (e.g., 17, 22, 19, 12, 14) and drum notation. Vibrato markings (vib.) are present over the vocal and guitar I parts.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in G major, 4/4 time. The score includes parts for Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

Vocal: The vocal line consists of two measures of whole notes (G4, A4) followed by a four-measure rest. The key signature is G major (one sharp).

Other: The other part consists of two measures of whole notes (G4, A4) followed by a four-measure rest.

Guitar I: The guitar I part features a melodic line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C

The musical score for "The Sound of Silence" is presented in a multi-staff format. The staves are labeled on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is E major (three sharps: F#, C#, G#). The time signature is 4/4.

Vocal: The vocal line begins with a whole note chord of E major (E, G#, B) in the first measure, followed by a whole rest. In the third measure, it features a whole note chord of C# minor (C#, E, G).

Other: This staff contains whole note chords of E major in the first and third measures, and a whole rest in the second measure.

Guitar I: The guitar I part features a melodic line with various techniques. It includes a trill on the G#4 note in the first measure, a grace note on the E4 note in the second measure, and a vibrato on the G#4 note in the third measure. The fourth measure contains a trill on the G#4 note. The fifth measure features a trill on the G#4 note and a vibrato on the E4 note.

Guitar II: The guitar II part provides a harmonic accompaniment. It includes a trill on the G#4 note in the first measure, a grace note on the E4 note in the second measure, and a vibrato on the G#4 note in the third measure. The fourth measure contains a trill on the G#4 note. The fifth measure features a trill on the G#4 note and a vibrato on the E4 note.

Bass: The bass line is a simple, steady accompaniment. It consists of a series of eighth notes: E2, G#2, B2, E3, G#3, B3, E4, G#4, B4, E5, G#5, B5, E6, G#6, B6, E7, G#7, B7, E8, G#8, B8, E9, G#9, B9, E10, G#10, B10, E11, G#11, B11, E12, G#12, B12, E13, G#13, B13, E14, G#14, B14, E15, G#15, B15, E16, G#16, B16, E17, G#17, B17, E18, G#18, B18, E19, G#19, B19, E20, G#20, B20, E21, G#21, B21, E22, G#22, B22, E23, G#23, B23, E24, G#24, B24, E25, G#25, B25, E26, G#26, B26, E27, G#27, B27, E28, G#28, B28, E29, G#29, B29, E30, G#30, B30, E31, G#31, B31, E32, G#32, B32, E33, G#33, B33, E34, G#34, B34, E35, G#35, B35, E36, G#36, B36, E37, G#37, B37, E38, G#38, B38, E39, G#39, B39, E40, G#40, B40, E41, G#41, B41, E42, G#42, B42, E43, G#43, B43, E44, G#44, B44, E45, G#45, B45, E46, G#46, B46, E47, G#47, B47, E48, G#48, B48, E49, G#49, B49, E50, G#50, B50, E51, G#51, B51, E52, G#52, B52, E53, G#53, B53, E54, G#54, B54, E55, G#55, B55, E56, G#56, B56, E57, G#57, B57, E58, G#58, B58, E59, G#59, B59, E60, G#60, B60, E61, G#61, B61, E62, G#62, B62, E63, G#63, B63, E64, G#64, B64, E65, G#65, B65, E66, G#66, B66, E67, G#67, B67, E68, G#68, B68, E69, G#69, B69, E70, G#70, B70, E71, G#71, B71, E72, G#72, B72, E73, G#73, B73, E74, G#74, B74, E75, G#75, B75, E76, G#76, B76, E77, G#77, B77, E78, G#78, B78, E79, G#79, B79, E80, G#80, B80, E81, G#81, B81, E82, G#82, B82, E83, G#83, B83, E84, G#84, B84, E85, G#85, B85, E86, G#86, B86, E87, G#87, B87, E88, G#88, B88, E89, G#89, B89, E90, G#90, B90, E91, G#91, B91, E92, G#92, B92, E93, G#93, B93, E94, G#94, B94, E95, G#95, B95, E96, G#96, B96, E97, G#97, B97, E98, G#98, B98, E99, G#99, B99, E100, G#100, B100, E101, G#101, B101, E102, G#102, B102, E103, G#103, B103, E104, G#104, B104, E105, G#105, B105, E106, G#106, B106, E107, G#107, B107, E108, G#108, B108, E109, G#109, B109, E110, G#110, B110, E111, G#111, B111, E112, G#112, B112, E113, G#113, B113, E114, G#114, B114, E115, G#115, B115, E116, G#116, B116, E117, G#117, B117, E118, G#118, B118, E119, G#119, B119, E120, G#120, B120, E121, G#121, B121, E122, G#122, B122, E123, G#123, B123, E124, G#124, B124, E125, G#125, B125, E126, G#126, B126, E127, G#127, B127, E128, G#128, B128, E129, G#129, B129, E130, G#130, B130, E131, G#131, B131, E132, G#132, B132, E133, G#133, B133, E134, G#134, B134, E135, G#135, B135, E136, G#136, B136, E137, G#137, B137, E138, G#138, B138, E139, G#139, B139, E140, G#140, B140, E141, G#141, B141, E142, G#142, B142, E143, G#143, B143, E144, G#144, B144, E145, G#145, B145, E146, G#146, B146, E147, G#147, B147, E148, G#148, B148, E149, G#149, B149, E150, G#150, B150, E151, G#151, B151, E152, G#152, B152, E153, G#153, B153, E154, G#154, B154, E155, G#155, B155, E156, G#156, B156, E157, G#157, B157, E158, G#158, B158, E159, G#159, B159, E160, G#160, B160, E161, G#161, B161, E162, G#162, B162, E163, G#163, B163, E164, G#164, B164, E165, G#165, B165, E166, G#166, B166, E167, G#167, B167, E168, G#168, B168, E169, G#169, B169, E170, G#170, B170, E171, G#171, B171, E172, G#172, B172, E173, G#173, B173, E174, G#174, B174, E175, G#175, B175, E176, G#176, B176, E177, G#177, B177, E178, G#178, B178, E179, G#179, B179, E180, G#180, B180, E181, G#181, B181, E182, G#182, B182, E183, G#183, B183, E184, G#184, B184, E185, G#185, B185, E186, G#186, B186, E187, G#187, B187, E188, G#188, B188, E189, G#189, B189, E190, G#190, B190, E191, G#191, B191, E192, G#192, B192, E193, G#193, B193, E194, G#194, B194, E195, G#195, B195, E196, G#196, B196, E197, G#197, B197, E198, G#198, B198, E199, G#199, B199, E200, G#200, B200, E201, G#201, B201, E202, G#202, B202, E203, G#203, B203, E204, G#204, B204, E205, G#205, B205, E206, G#206, B206, E207, G#207, B207, E208, G#208, B208, E209, G#209, B209, E210, G#210, B210, E211, G#211, B211, E212, G#212, B212, E213, G#213, B213, E214, G#214, B214, E215, G#215, B215, E216, G#216, B216, E217, G#217, B217, E218, G#218, B218, E219, G#219, B219, E220, G#220, B220, E221, G#221, B221, E222, G#222, B222, E223, G#223, B223, E224, G#224, B224, E225, G#225, B225, E226, G#226, B226, E227, G#227, B227, E228, G#228, B228, E229, G#229, B229, E230, G#230, B230, E231, G#231, B231, E232, G#232, B232, E233, G#233, B233, E234, G#234, B234, E235, G#235, B235, E236, G#236, B236, E237, G#237, B237, E238, G#238, B238, E239, G#239, B239, E240, G#240, B240, E241, G#241, B241, E242, G#242, B242, E243, G#243, B243, E244, G#244, B244, E245, G#245, B245, E246, G#246, B246, E247, G#247, B247, E248, G#248, B248, E249, G

Rocky Mountain

Key: C major (one sharp: F#)

Time: 4/4

Form: 12-bar blues

Chords: C, D, E, F#, G, A, B

Performance instructions: vib., 8va

Staffs: Vocal, Other, Guitar I, Guitar II, Bass, Drums

Vocal: Hello, hello, good morning to you.

Other:

Guitar I:

Guitar II:

Bass:

Drums:

S.A.T.O

에스 에이 티 오

Words & Music by Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake

랜디의 편치있는 기타가 인상적인 서플 넘버이다. 기타는 [E]부터의 리프가 메인 리프이다. 개방현을 숨겨 있게 사용한 재미있는 리프이다. 정확하게 연주하는 일에 구애되기 보다 도리어 추세로 플레이하는 편이 모양이 좋을 것이다. 특히 개방현인 고음현의 음은, 어택이 잘 듣는 음으로 표현하고 싶으므로 스냅이 잘 발휘된 스트로크를 하자. 약간 피킹 하모닉스 기미로 피킹하면 편치가 발휘된 사운드가 될 것이다. 리듬이 서플임으로 드라이브를 소중히 하는 것도 잊지 않도록 할 것. [E]의 리프는 옥타브 주법이 섞여 있어 변화가 붙어 있으므로 주의하기 바란다. [E] 마지막 2마디째의 프레이즈는 정연히 연주되도록 특히 설정된

프레이즈이다. 3잇단음표의 상행 프레이즈이므로, 리듬에 주의할 것. 그 후부터 기타 솔로이다. 전체 3잇단음표의 솔로이기 때문에 리듬을 파악하는 것이 매우 어렵다. 다른 파트와의 드라이브를 소중히 해서 리드미컬하게 플레이하자. 또, [E] 1, 2마디째의 초킹은 2번줄 18프렛의 음을 1번줄 15프렛의 음까지 초킹하는 이현 동음(異絃同音) 초킹이다. [E]의 리프는 피크를 깊게 잡고 어택이 듣는 음색으로 하자. 베이스드럼의 리듬팀은 서플 리듬을 항상 키프하도록 힘쓰자. 그것을 근거로해서 파워풀한 드러밍을 하자. 베이스는 타이트한 플레이를 하는 동시에 꽤 포지션이 뛰는 플레이가 속출함으로 정확한 핑거링을 하도록 노력하자.

The musical score for "S.A.T.O." is presented in a five-staff format. The top staff is for the Vocal line, which consists of five measures of whole notes, each corresponding to a chord: Em, C(on E), A(on E), D(on E), and Em. Above the first measure is a musical notation for a triplet eighth note. The second staff is for Guitar I, showing fret numbers (4, 5, 2, 4) for the four measures. The third staff is for Guitar II, featuring arpeggiated patterns in the first two measures and then moving to a more complex rhythmic pattern. The fourth staff is for the Bass line, with fret numbers (7, 9, 7, 9) for the four measures. The bottom staff is for the Drums, showing a simple rhythmic pattern with a double bar line after the second measure and a repeat sign for the last two measures.

The musical score for "The Sound of Silence" is presented in a multi-staff format. The staves are labeled as follows:

- Vocal:** The top staff, showing the vocal melody with lyrics underneath. The lyrics are: "Hello, friends, it's me, Simon and Garfunkel, with a new recording of 'The Sound of Silence'." The vocal line is in treble clef with a key signature of one sharp (F#).
- Guitar I:** The second staff, showing the guitar melody. It includes a treble clef, a key signature of one sharp, and a 4/4 time signature. The guitar part features a mix of single notes and chords, with some measures containing a 4-measure rest.
- Guitar II:** The third staff, showing the guitar accompaniment. It includes a treble clef, a key signature of one sharp, and a 4/4 time signature. The guitar part features a mix of single notes and chords, with some measures containing a 4-measure rest.
- Bass:** The fourth staff, showing the bass line. It includes a bass clef, a key signature of one sharp, and a 4/4 time signature. The bass part features a mix of single notes and chords, with some measures containing a 4-measure rest.
- Drums:** The fifth staff, showing the drum pattern. It includes a bass clef, a key signature of one sharp, and a 4/4 time signature. The drum part features a mix of single notes and chords, with some measures containing a 4-measure rest.

The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written below the vocal staff, and the guitar and bass parts include tablature notation for some of the more complex passages.

The musical score for "The Sound of Silence" is presented in a multi-staff format. The staves are labeled on the left: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into five measures, each with a chord symbol above it: A(on E), D(on E), Em, C(on E), and A(on E). The Vocal staff shows a single note in each measure. The Guitar I staff features a four-measure arpeggiated pattern in the first measure and a single note in the fifth measure. The Guitar II staff shows a complex arpeggiated pattern across all five measures. The Bass staff features a four-measure arpeggiated pattern in the first measure and a single note in the fifth measure. The Drums staff shows a four-measure arpeggiated pattern in the first measure and a single note in the fifth measure.

Bliss

Chords: D(onE), Em, Cmaj7, Aadd9

Vocal: [Empty staff]

Guitar I: [Empty staff]

Guitar II: *Pick Bliss.* [Musical notation with triplets and sixteenth notes]

Bass: [Musical notation with triplets and sixteenth notes]

Drums: [Complex rhythmic pattern with triplets and sixteenth notes]

B **Em** **Cmaj7** **Aadd9** **B**

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

Now I find _____ peace _____ of mind _____ fi - nally found a way of think - ing
 Dare to look _____ face _____ the test _____ on the eve when you set sail - ing
 Sail a - way see the day _____ Daw - n - ing on a new ho - ri - zon

Guitar I

Guitar II

Bass

Drums

Em Cmaj7 Aadd9 B

Vocal

Tried the best found _____ the best _____ S - tor - my day won't see me sink - ing
 What you've learned what you're earned Ship of joy will stop you fail - ing
 Gold's in - sight shin - ing bright Bright - er than the sun thats ris - ing

Guitar I

Guitar II

Bass

Drums

Em Cmaj7 Aadd9 B

Vocal

Guitar I

Guitar II

Bass

Drums

D G **B^b(on G)** **A(on G)** **C(on G)**

1.2.) I can't con - ceal it like I know I did be - fore
 3.) Three thou - sands sails on high are strain - ing in the wind

98

Vocal

Guitar I

Guitar II

Bass

Drums

G **B^b(on G)** **A(on G)** **C(on G)** **to**

I got - ta tell you now ship is read - y wait - ing on the shore
 A rag - ing sea be - low is this vo - yage com - ing to an end

1.

Vocal: E Em Cmaj7 Aadd9 B

Guitar I: (Empty staff)

Guitar II: (Staff with fretboard diagrams and musical notation)

Bass: (Staff with fretboard diagrams and musical notation)

Drums: (Staff with musical notation)

99

Vocal: Em Cmaj7 Aadd9 B

Guitar I: (Empty staff)

Guitar II: (Staff with fretboard diagrams and musical notation)

Bass: (Staff with fretboard diagrams and musical notation)

Drums: (Staff with musical notation)

2.

[F] B A B A B

Vocal

Guitar I

Guitar II

Bass

Drums

100

B A F# Dadd9 E

Vocal

Guitar I

Guitar II

Bass

Drums

N.C. D G C[#]m

Vocal

Guitar I

Guitar II

Bass

Drums

C[#]m

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: $C^{\#m}$ | E | $A(onE)$

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: E | $A(onE)$ | E | $A(onE)$

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: E A(onE) 1 G

Vocal

Guitar I

Guitar II

Bass

Drums

103

Chord progression: G

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: G, B, E, A

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: B, E, A, B, E, A

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: F# Dadd9 E

8va

Vocal

Guitar I

Guitar II

Bass

Drums

Tempo: Adagio

Chord progression: Em Cmaj7 Aadd9 B

Vocal

Guitar I

Guitar II

Bass

Drums

Wind is high so am I As the shore sinks in the dis - tance

Harm. 8va

AD&R

Harm.

AD&R

106

(4 times Repeat)

DIARY OF A MADMAN

다이어리 오브 어 매드맨

Words & Music by Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake

랜디의 클래식한 기타가 최대한으로 발휘되고 있는 드라마틱한 대작이다. 기타는, [A]에서는 거트 기타에 의한 아르페지오가 플레이 되고 있다. 상당히 텐션 노트가 더해져 있는 코드가 중심이기 때문에 좀 눈에 익숙치 않은 코드 폼이지만 어렵지는 않다. 다만 하나 하나의 음을 크리어하게 하기 위하여, 왼손을 누르는 방법은 손가락을 세운 클래식 폼으로 하자. [B]부터의 리프는 메인 리프이다. 격동적인 개막을 생각하게 하는 힘찬 플레이를 하자. [D]부터의 백킹은 4/4를 2마디와 3/4를 2마디라고 하는 짝맞춤의 리듬이다. CD 등을 잘 듣고 리듬을 확인하고 나서 연습하기 바란다. [E]의 아르페지오는 하이 노트와 개방현을 섞

은 깨끗한 음의 사용이다. 노이즈가 나지 않도록 주의하자. [F]부터는 기타 솔로이다. 짧지만 참으로 계산된 솔로이다. 전반은 폴링을 중심으로 한 레가토한 플레이이다. 스피드도 그다지 빠르지 않으므로 침착하게 연주하자. 힘을 지나치게 주어 노이즈가 나지 않도록. 후반은 하이 포지션의 프레이즈이지만, 규칙적인 움직임으로 익숙해지면 마스터가 빠를 것이다. 3잇단음표의 리듬에 주의할 것. 베이스, 드럼은 [G]의 패턴을 똑바로 익히는 것이 선결 문제이다. 4/4를 2마디, 3/4를 2마디라고 하는 리듬을 확고히 키프할 것. 베이스는 항상 머리 속에서 카운트 해두는 편이 좋을 것이다. 이 곡도 기타, 베이스 모두 반음 내림 튜닝이다.

Tempo Rubato

[A] A⁺11 A7⁺11 Adim Bm7⁻⁵(onA)

[Half Step Down Tuning]

<A. Guitar> [Half Step Down Tuning] Arpeggio

Arpeggio [Half Step Down Tuning]

Vocal

Guitar I

Guitar II

Bass

Drums

Aadd9 Amadd9 Amadd9 (on G) Fmaj7⁽¹³⁾ Eadd9

Vocal

Guitar I

Guitar II

Bass

Drums

108

Eadd9 (E7) In Tempo N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

N.C. 1. 2. N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

E F F# C B

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: A⁺11, A7⁺11, Adim, Bm7⁻⁵(onA)

Lyrics:

Scream - ing at the win - dow
 Dia - ry a mad - man
 Voic - es in the dark - ness

Annotations: 0.5x, Arpeggio

III

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: A⁺11, Adim, Bm7⁻⁵(onA)

Lyrics:

Watch me die An - oth - er day
 Walk the line A - gain to - day
 Scream a way My men - tal health

Annotations: 4

A⁺¹¹ **A7⁺¹¹** **Adim** **Bm7⁻⁵(onA)**

Vocal: Hope - less Sit - u - a - tion
 Ent - ries of con - fu - sion
 Can I ask a ques - tion (to)

Guitar I: [Empty staff]

Guitar II: [Fingerings: 0, 0, 4, 6, 5, 6, 4, 5/4, 1, 5, 4, 3, 5]

Bass: [Fingerings: 4, 4]

Drums: [Rhythmic notation]

A⁺¹¹ **A7⁺¹¹** **Adim** **Bm7⁻⁵(onA)**

Vocal: End - less price _____ I have to pay _____ San - it - y
 Help Dear dia - ry I'm here to stay _____ Man - ic de -
 me save me from my self En - em - ies

Guitar I: [Empty staff]

Guitar II: [Fingerings: 0, 0, 4, 6, 5, 6, 4, 5/4, 1, 5, 4, 3, 5, 0, 5, 0]

Bass: [Fingerings: 4, 4]

Drums: [Rhythmic notation]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five staves, each representing a different instrument or voice part. The top staff is for the Vocal, followed by Guitar I, Guitar II, Bass, and Drums at the bottom. The Vocal staff includes lyrics and chord symbols (G, F, G, F, G) above the notes. The Guitar I staff shows a complex arrangement of chords and fingerings. The Guitar II staff features a more melodic line with fingerings. The Bass staff provides a steady bass line with fingerings. The Drums staff shows a rhythmic pattern with various drum notations. The score is written in standard musical notation with a key signature of one flat (Bb) and a common time signature (C).

A⁺¹¹ A7⁺¹¹ Adim Bm7⁻⁵ (on A)

Vocal

Guitar I

Guitar II

Bass

Drums

114

[2.3. Am Fmaj7 G Am G

Vocal

voice me San - it - y now its be

Mon - day till Sun - day in

Guitar I

Guitar II

Bass

Drums

Vocal

F G F G to

yond me There's no
stag es set me

Guitar I

Guitar II

Bass

Drums

(Arp.)

Vocal

F Am

choice.

Guitar I

Guitar II

Bass

Drums

Am

Vocal

Guitar I

Guitar II

Bass

Drums

116

Am C D G Em

Vocal

Guitar I

Guitar II

Bass

Drums

Em G D Em

Vocal

Guitar I

Guitar II

Bass

Drums

Arpeggio

Arpeggio

A#dim Am7 Em G

Vocal

Guitar I

Guitar II

Bass

Drums

Arpeggio

Arpeggio

Arpeggio

Chord progression: D, Em, A[#]dim, Am7

Vocal

Guitar I

Guitar II (Arp.)

Bass

Drums

118

Chord progression: Em

Vocal

Guitar I (<A. Guitar> Arpeggio)

Guitar II (Arpeggio)

Bass

Drums

Em

Vocal

Guitar I

Guitar II

Bass

Drums

119

Em

Vocal

Guitar I

Guitar II

Bass

Drums

A sicken-ed mind and spirit

Em D Em D

Vocal

The mir - ror tells me _____ lies _____

Could I mis - take my - self _____ for _____ some - one

Guitar I

Guitar II

< A. Guitar >
Harm.

Bass

Drums

120

Em D Em D

Vocal

Who lives be - hind my eyes _____

Will he es - cape _____ my soul _____

Guitar I

Guitar II

Bass

Drums

Em D Em D

Vocal

Or will he live in _____ me _____

Is he try - ing to get _____ out

Guitar I

Guitar II

Bass

Drums

121

Em D Em D

Vocal

or tryin' to ent - er me _____

Guitar I

Guitar II

Bass

Drums

Em D Em D

Vocal

Guitar I

Guitar II

Bass

Drums

Detailed description of the first system: This system contains measures 1 through 4. The vocal line has whole rests in all four measures. Guitar I plays a D major chord (F#2, A2, C#3) in measure 1, then a melodic line in measures 2-4. Guitar II has whole rests. The bass line starts with a 7th fret power chord (D5, F5) in measure 1, then moves to a 5th fret line (A2, C2, E2) in measures 2-4, with a double bass line (D4, F4) in measures 3 and 4. The drums play a steady eighth-note pattern throughout.

122

Em D Em D

Vocal

Guitar I

Guitar II

Bass

Drums

Detailed description of the second system: This system contains measures 5 through 8. The vocal line has whole rests in all four measures. Guitar I continues the melodic line from the first system. Guitar II has whole rests. The bass line continues the 5th fret line (A2, C2, E2) in measures 5-8, with a double bass line (D4, F4) in measures 6 and 8. The drums play a steady eighth-note pattern throughout.

Em C F#m7⁻⁵ N.C. $\text{♩} = \text{J}$ A⁺¹¹ A7⁺¹¹ Adim

Vocal

Guitar I

Guitar II

Bass

Drums

Arpeggio

Arpeggio

124

Adim Bm7⁻⁵ (on A) A⁺¹¹ A7⁺¹¹ Adim

Vocal

Guitar I

Guitar II

Bass

Drums

Adim Bm7⁻⁵ (onA) A⁺¹¹ A7⁺¹¹ Adim

Vocal

Guitar I

Guitar II

Bass

Drums

Adim Bm7⁻⁵ (onA) A⁺¹¹ A7⁺¹¹ Adim

Vocal

Guitar I

Guitar II

Bass

Drums

Adim **Bm7⁻⁵ (on A)**

Vocal

Guitar I

Guitar II

Bass

Drums

Coda
Am (only)

(free) Ah, ah, ah, ah,

D.S.

Am **E7 (Last time only)** **Am**

Vocal

Guitar I

Guitar II

Bass

Drums

ah, ah, ah, ah, ah, ah, ah, ah, ah, { ah, } ah

(8 times Repeat)